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ABSTRACT

The purpose of this teaching guide is to provide suggestions for integrating reading skills instruction with the content areas of speech, drama, music, and the visual arts. Activities and techniques are described for developing psychomotor skills and sensory learning experiences that are common to both reading and the arts. A model art-reading plan for the use of color is presented and specific information is provided on the processes of speech and drama, similarities in music and language, and the implications of combining music, language arts, and reading. Bibliographies are included for each of the content areas. In addition, the music section provides a discography of recorded story music with and without spoken words (record numbers are identified), and a listing of filmstrips with recordings. (Author/RL)

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READING IN THE ARTS



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READING AND THE ARTS

There is a close correlation between the arts and reading. Both are impressive skills. While the arts are most often thought of as being expressive they are also impressive. A picture, a song, a speaker's gesture send a message to be read as does the printed page.

Characteristics of the arts are meaningful adjuncts in the process of reading. Language can be expressed in rhythmic patterns. Knowing about phrases is an aid to oral and silent reading. Line and shape in art have meaning as configuration in reading. A colorful word or phrase brings a sensory response as does color in a picture.

Reading and the arts are both realized by cognitive, affective and psychomotor learning. The importance of the cognitive approach to reading has always been recognized; however, psychomotor and sensory learning as practiced in the arts have an important role to play in the process of reading with results that are far-reaching neurologically, intellectually, and socially.

Reading Skills in Speech and Drama

"Get the reading habit if you wish to be successful as a student and a speaker". This is the statement of the authors of Speech In Action. They stress the fact that reading is the greatest source of speech materials. They emphasize the broad spectrum of reading materials which provide valuable information for speeches, from multiple varieties of books from reference books to bulletins pamphlets and newspapers.

The amount of reading needed makes it necessary that the student learn to adjust his rate of reading to the purpose of reading, the type and difficulty of material.

Reading rates are divided into three categories: rapid, moderately rapid and slow. Scanning and skimming can be considered two kinds of rapid reading. Scanning is principally used for locating certain information; skimming is principally used to get the main idea and possibly a few supportive facts. Moderately rapid is needed when the reader wishes to note some details. Slow reading is suggested for study situations or for appreciation of situation, scene, or character study.

The latter type of reading, aesthetic appreciation, character and situation study, are especially needed by students of drama and oral interpretation. A student's background may be broadened by assignments in dramatic and interpretative literature, followed by oral or written reports. Making oral or written reports on the basis of reading, reinforces and clarifies the meanings of the printed page.

Teachers should be aware that due to current de-emphasis on oral reading, students in classes of interpretation and drama, often experience difficulties in pronunciation and phrasing. They may be inhibited and nervous when asked to read to the entire class. They may be afraid to characterize and dramatize as they read.

Here are some suggestions for relaxing reading tension in the class.

1. Have each student read his favorite children's story. He pretends to be a teacher or parent while his classmates pretend to be young children.
2. Choral reading
3. Improvise--with spontaneous dialogue--a scene from a play--then read the scene as it is written.

Good phrasing, effective expression and appropriate emphasis, all depend on the reader's grasp of the meaning. And once again, motivation plays an important part. We must develop students who not only can read but who want to read--and who do read.

Speech/Drama Processes and Activities in the Teaching of Reading

In the Language Arts section, skills of word recognition, comprehension and study skills were discussed as they applied to listening and speaking. The technique of Language Experience in the teaching of reading was also outlined.

The art of speech/drama provides a foundation and helps to reinforce the skills of vocabulary building, comprehension, relatedness, making inferences, drawing conclusions, interpreting and predicting. The following suggested processes provide motivation in the development of these skills.

PROCESSES
OF
SPEECH/DRAMA

Listening Combines hearing, understanding, evaluating, responding.

Improvisation - "Preverbal way of understanding, expressing, and representing (An area of drama that underpins not only literacy but oral speech as well."¹ concentration) May at times be verbal as well as non-verbal.

Choral Reading - Group interpretation of a piece of literature, which may be prose but is more often poetry.

Conversation - Exchange of ideas; informal method of acquiring information from others.

Informal Drama - Informal drama whose purpose is the development of the student through participation in the processes of drama. Areas of concentration are:

Sensory Experiences
Creative movement and pantomime - improvisation
Characterization
Vocalization
Dramatic Form - includes story dramatization

Discussion - Classroom discussion includes:

Problem centered-task oriented discussion
Non-functional topic discussion - concerned with
process of discussion.

Oral Reading - This includes both reading aloud by teacher and/or children.

Panels - A group - four to ten students - talk over phases of problem in presence of audience.

Role-Playing - An improvisation in which one person assumes the role of someone else. Purpose is to develop understanding of behavior of others.

Story-telling - Involves selection, organization and presentation of sequence of incidents. A story has a setting, plot and characters. The plot involves introduction, body and conclusion.

Talks-Speeches - Involves finding and organizing material for oral presentation. In primary grades includes "sharing time."

Voice and Diction - This is concerned with the development of speech which is distinct and pleasant. (Be sure your students can pronounce their names so that they can be understood by a stranger to your school.)

- Talks-Speeches - Involves finding and organizing material for oral presentation. In primary grades includes "sharing time."
- Voice and Diction- This is concerned with the development of speech which is distinct and pleasant.
(Be sure your students can pronounce their names so that they can be understood by a stranger to your school.)
- Parliamentary Procedure - Learn simple procedures for conducting business.
- Readers Theatre - This is a medium through which two or more oral readers share an experience in literature with an audience.
- Play Production - This provides a rich experience in the art of drama. It covers a broad spectrum with implications in the teaching of reading.

¹Moffett, James, A Student-Centered Language Arts Curriculum. Grades K-13, A Handbook for Teachers, P. 33, Houghton-Mifflin, 1963.

Speech/Drama Activities in the Teaching of Reading

Education is concerned with individuals; drama is concerned with the development of the individuality of this whole person as a unique human being. The four areas of concentration with which these learning centers are concerned could be an outline for a course in informal drama. The purpose of these centers, however, is not the promotion of drama; rather, it is the development of the individual through the processes of drama.

Each of the four areas can be adapted for use by any discipline in the curriculum. Concentration, creative movement, improvisation and oral language can enhance the mental, physical, problem-solving and language abilities of students in every subject area.

Concentration

1. Listen to sounds in room.
2. Choose one sound and write it down.
3. Write four facts about the sound:

who

why

how

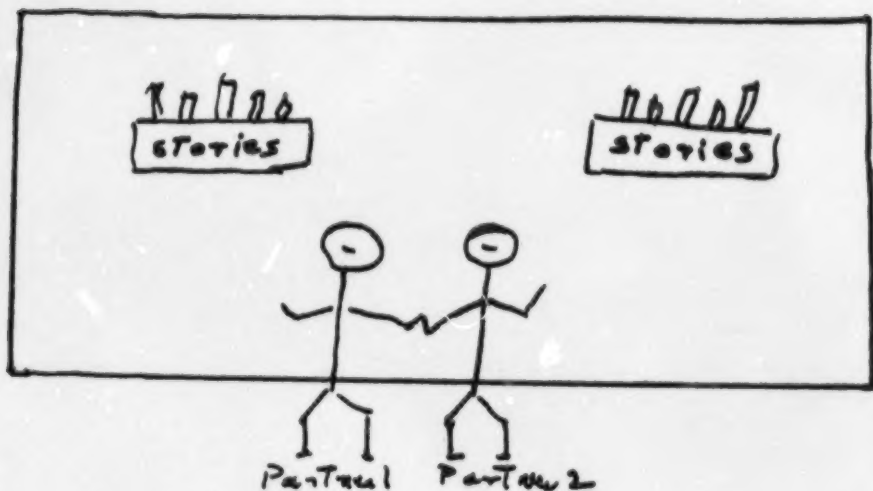
where



This center activity can be adapted by the teacher for use in the classroom. It can also be adapted for development of concentration in specific disciplines by teacher-selection of sounds.

Concentration

Work with partner at this center

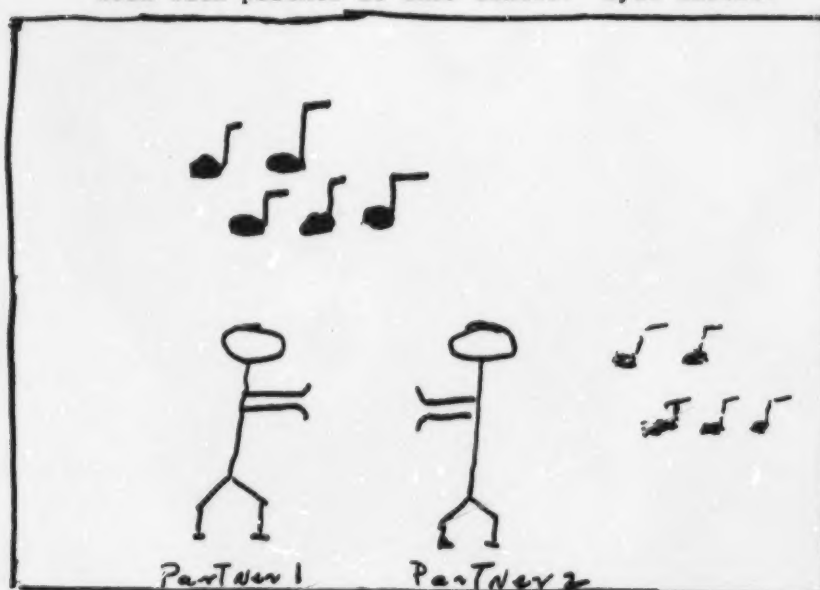


1. Each partner chooses a card with a story.
2. Partner No. 1 reads story aloud while Partner No. 2 reads story silently.
3. Exchange cards. Look on back of cards.
4. Partner No. 1 asks Partner No. 2 questions on back of No. 2's card. Then, Partner No. 2 asks Partner No. 1 questions on back of No. 1's card.
5. Write comment on paper telling what this activity teaches about reading.

Note to Teachers: Adapt to specific disciplines; i.e., math problems.

Creative Movement, Rhythm

Work with partner at this center. Eyes closed.



1. Partner No. 1. Softly clap a rhythm pattern (i.e., one, two; one, two, three).
2. Partner No. 2. With eyes closed, repeats rhythmic pattern of No. 1.
3. Partner No. 1 close eyes; Partner No. 2 clap a different rhythmic pattern.
4. Partner No. 1 repeat the rhythm pattern of No. 2.
5. Share what happened with your teacher.

Problem for Students in Upper Elementary Grades

1. Pantomime the following words: (List visible to class)

Adventure, discovery, sacrifice

Freedom, happiness, dream

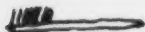
2. How long does it take class to name the word?

The shorter the time, the more successful is your pantomime.

Creative Movement
With Partner

Problem 1--

No. 1 dress for school in front of mirror



1. Brush your teeth.



2. Wash your face.

3. Comb and brush your hair.

No. 2--You are the mirror. Do



exactly what No. 1 does as he does it.

1. Brush your teeth.

2. Wash your face.

3. Comb and brush hair.



Problem 2--With Partner

Partner No. 2--Put out picnic lunch

1. Spread cloth.

2. Open basket.

3. Put out sandwiches.

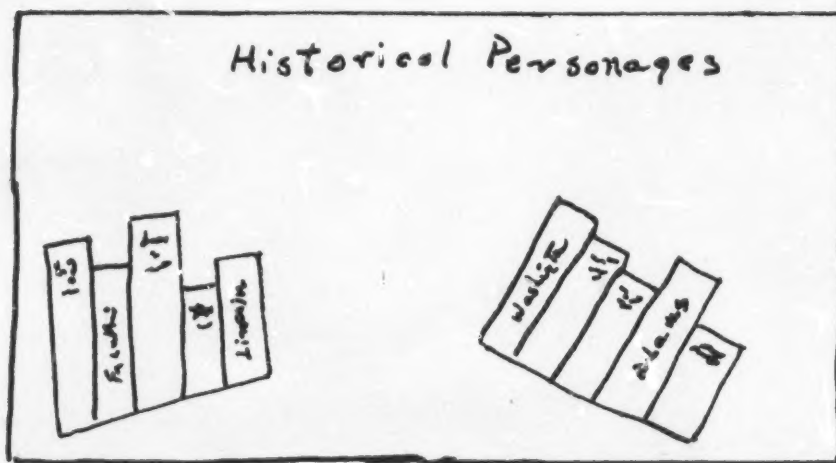
Partner No. 1--You are shadow of No. 2.

Do what No. 2 does as he does it.

After completing the problems with directions, create your own movements for the mirror and shadow problems.



Improvisation



1. Read books about historical personages.
2. Select one historical character.
3. Improvise a scene in life of character.
4. Present scenes to class.
5. Class should decide name of character.

This could be used for characters other than history per se.

Several students could work on this problem and present scene to class.

Primary grades could act out characters such as Old King Cole, Miss Muppet, etc.

Improvisation

Work with partner in this learning center



1. Choose a picture which attracts your imagination.
2. Study the picture.
3. Plan a scene to show what happens prior to the scene in the picture.
4. Plan a scene to show what is happening in the picture.
5. Plan a scene to show what happens following the scene in the picture.
6. Present all three scenes to class before showing them the picture.
7. Show picture and discuss with class.

Oral Activities

This activity may be done in pairs, or each child may do his own taping.

1. Choose two of the selections given below.
2. Read each selection several times aloud--quietly.
3. Record your two selections with pause between selections.
(Count 5 silently for the pause.)

I meant to do my work today
But a brown bird sang in the apple tree
And a butterfly flitted across the field
And all the leaves were calling me.

You can't see Time,
But if you go
To the Cuckoo-clock shop
In the old brick row,
Where a kindly gentleman
Bends all day
With a glass to his eye
And springs in a tray;
Where carved clocks hand
All clustered thick,
You'll hear Time pass -
For click, click, click.

Red squiggles out
When you cut your hand.
Red is a brick
And a rubber band.
Red is a hotness
You get inside
When you're embarrassed
And want to hide.

"Who's that tickling my back?" said the wall.
"Me," said a small Caterpillar. "I'm learning
to crawl."

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

High adventure
And bright dream--
Maps are mightier
Than they seem;
Ships that follow
Leaning stars--
Red and gold of
Strange bazaars--

Speech Activities

Work in pairs with a tape recorder at this center. Partner A and Partner B will take the roles of people other than themselves.

1. Partner A and Partner B, decide who you want to be:
a pair of adult friends; two professors, two business people, two adult members of a family or--who?
2. Select one of discussion topics suggested below. Read it carefully.
3. Partner A decide which side you wish to take.
4. Partner B take the opposite side. (Next time in this center Partner B should have first choice.)
5. Think over the topic a few minutes.
6. Record your discussion.

Zoos

A thinks it is wrong to put wild animals in cages; B thinks the wild animals do not mind and that zoos are interesting.
A likes to see animals "in the flesh"; B thinks it is more interesting to see films about them.

Space Travel

A thinks we shall soon have people on the moon; B does not think it is possible.
A thinks there is life on another planet somewhere; B does not.
A thinks there are such things as flying saucers; B does not.
A would like to go to the moon; B would prefer to stay on earth.

Weather

A thinks the weather recently has been just right; B thinks it has been awful.

A likes thunderstorms; B doesn't like them and thinks them dangerous.

A thinks atom bombs cause bad weather; B thinks that is rubbish.

A believes the weather forecasts to be very accurate and helpful;

B thinks they are inaccurate and never helpful.

Fuel

A likes the old-fashioned coal fire; B prefers central heating.

A thinks all coal mines should be shut and atom power be used;

B thinks we shall never do without coal.

A likes steam trains; B prefers electric.

A likes to cook by gas; B prefers electricity.

A likes jet aeroplanes; B prefers piston.

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READING IN THE CONTENT AREA

OF

MUSIC



Education Specialist
Division of Instruction
Alabama State Department of Education
1975

INTRODUCTION

Reading occurs when the mind converts certain symbols to sound. Music has not only been called a "universal language," but Thomas Carlyle has said that "music is well said to be the speech of the angels." Without language, there could be no songs; the music of the human voice helps communicate feelings, but the words of the human mind give meaning to the music. When discussed from this point of view, teachers must be aware of the possibilities of teaching music, not only for enjoyment and aesthetic reasons, but also for reinforcing the skills that are necessary to help students to read and write the language of music more effectively.

WORD RECOGNITION SKILLS

Word recognition skills include (1) sight words (2) picture clues (3) symbol interpretation (4) context clues (5) prefixes and suffixes, and (6) roots. The following exercises are representative of the language skills in music which should be considered part of the music lesson.

1. Sight Words

accent
augment
canon

chord
chromatic
cluster

coda
counterpoint
descant

diatonic
diminution
dynamics

2. Picture Clues

Recognizing the instruments of the orchestra by sight and sound is an important area of music to be learned by the student. The use of pictures of the instruments is one method of using picture clues during the music lesson.

Example: "Instruments are grouped into four main families. After studying the pictures, identify them by family name and individual name. Use the attached pictures."



3. Symbol Interpretation

After examining a sheet of music such as the one attached, students may be led to identify musical symbols according to their proper musical meaning.

Example: A cappella	p
Moderato	
Mf	mp
	pp

4. Context Clues

Reading the words to songs allows teachers to help students determine the meanings of the words or expressions within the song, as well as to develop skills in pronunciation and enunciation.

Example: "Testament of an American" - Winkler - Reed

Here I stand, on the good earth of this, my land,
looking up to Heaven with tears in my eyes,
Thanking God for what has been for me a sequel
to His paradise.
For freedom, protection, riches and blessings,
for opportunity to share with those less fortunate.
For family, friends, and neighbors, Americans all and forever.
For faith and hope to build a lang yet greater than any.
To lead the world and light the way!
This is my testament to the golder tones and silver words
that are the great song called America!
Here I stand to offer this testament of an American
unto all Americans, forever!

5. Prefixes, Suffixes, and Roots

Continuing emphasis on prefixes, suffixes, and roots will enable students to develop a greater understanding of word meanings appropriate to the musical vocabulary. The examples listed below may be used in the following manner:

Example: Underline the prefix or suffix, and write the meanings of the words.

Word	Prefix/Suffix	Word Meaning
conductor	_____	_____

To my friend, James P. Robertson

DARK WATER

Eight-part Chorus, Mixed Voices (S.S.A.A.T.T.B.B.) A Cappella

Words and Music by
WILL JAMES

Moderato (Not too fast)

SOPRANO *p* Oo

ALTO *p* Oo

TENOR *p* Oo

BASS *mf* *p* Oo

Who's that stand-in' on old Jor-dan's wall,

Moderato (Not too fast)

PIANO *mf*

mp *pp* Oo Oo

mp *pp* Oo Oo

mp *pp* Oo Oo

mf *mp* *pp* Oo Oo

White robe fly - in; and I hear him call,

mf *mp* *pp*

*NOTE. In spite of the somewhat fantastic words, this number should not be sung in a facetious or trivial manner. Rather, an attempt should be made to interpret it in a serious and dramatic style.

Recording by Wayne University Choir, Harold Tallman, conductor (Gamble No. 103B, \$4.00).

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rehearse

instrumental

orchestration

violinist

Example: Separate the compound words, circle each root word, and write the meaning.

concertmaster

songfest

bagpipe

earphone

keyboard

SIMILARITIES IN MUSIC AND LANGUAGE

1. Both are composed of sounds and symbols which are subject to certain rules and regulations.
2. Written symbols can be converted into meaningful sounds, picked up by the ear, and organized by the mind.
3. Both are learned easily at an early age through imitation.
4. Each contain symbols which have little meaning when used singly, but when organized and arranged--certain combinations have meaning and sound.
5. Specially-selected combinations of letters form words, and specially-selected clusters of sounds from musical ideas.
6. Words form complete thoughts or sentences; musical ideas form complete musical thoughts or phrases.

DIFFERENCES

1. Sounds in English language hover around a few times; sounds in music cover a wide range of tones.
2. In speaking, one may proceed at his own rate of speed; in music the rate of speed is exact and definitely stated.
3. Words have fixed meanings; sounds are fluid.

Samuel L. Forcucci, Let There be Music, Allyn-Bacon, Inc., Boston, Mass., 1969, pp. 27-31.

IMPLICATIONS OF MUSIC, LANGUAGE ARTS, AND READING

Music Singing

Language Arts

Good singing improves speech and diction. Foreign songs are a practical use of foreign languages.

Reading

The technique of good singing is carried over to good reading--phrasing, etc.

Rhythmic Activities

Folk dancing is enhanced greatly when songs are sung and social graces are expressed in their native tongue.

A feeling of the rhythmic flow in singing improves reading ability. Choral speaking is a combination of singing and reading.

Creative Activities

Creative activities related to music and to the spoken word make for practical application of proper English.

Dramatizing the song helps to give a feeling for the dramatic in reading. This helps in developing the imagination.

Rhythm Instruments

An opportunity to study rhythms as they were used in communication--native drums, etc.

Using music notation is a form of reading.

Listening

Listening makes use of foreign words. It piques the interest of students for further study of languages.

Contributes to the intellectual aspect of literature. Music is often related to great literature and drama.

Robert E. Nye and Vernice T. Nye, Music in the Elementary School, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1970, pp. 588-589.

Music and Language Arts

Poetry and music are closely related; meters, phrases, word rhythms and melody rhythms are often similar or identical.

Appropriate recordings can be employed to stimulate creative writing.

Poetry can be composed; music can be written to make songs based on this poetry; poetry can be composed for melodies.

Some song interpretations can be developed into creative dramatizations.

There are many books to read about music, instruments, and musicians.

Music can be composed and recordings can be selected for use with dramatizations, plays, and puppet shows.

Many songs, operatic and symphonic works are based upon literature and drama.

Aspects of choric reading can relate to the process of learning songs.

Reading and singing words of songs can be an experience in the process of improving comprehension, pronunciation and enunciation.

Music can be selected that relates to children's literature.

Music, dance, and language are communicative arts.

Using symbols of notation is a communicative skill.

Both music and language arts are concerned with listening, performing, reading, and writing.

Robert Evans Nye and Vernice T. Nye, Music in the Elementary School, Prentice-Hall, Inc., Englewood Cliffs, N. J. 1970, p. 586.

I. RHYME - INSTRUMENTS - MOVEMENT

One approach to the teaching of reading in music employs classroom instruments, bodily movement, and children's rhymes. The use of rhymes and jingles tend to stimulate children's responsiveness to tone qualities in words, and to the natural relationship between poetry (words) and music. The following activities may serve as examples for teachers to employ in order to allow this relationship to be more meaningful.

Word Patterns

1. Symbols

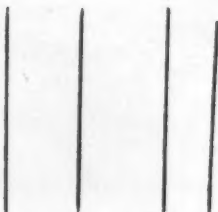
The child employs the eye, the ear, and the body in building the concept of the beat. He may see the teacher beat a drum, hear the beat, and experience the beat in some form of bodily movement. Simple symbols which picture the beat, may be introduced



and he can also respond to these symbols with words with which he is familiar:



ice-cream, pop-corn



Hot dogs, Can-dy

3. Playground Rhymes:

One potato, two potato, three potato, four;
five potato, six potato, seven potato, more.

In clapping the rhythm of this rhyme, teachers may use the simple symbols for the beat; this particular rhyme also offers an appropriate place to introduce the quarter rest.

one potato, two potato

three potato, four _____

five potato, six potato,

seven potato more _____

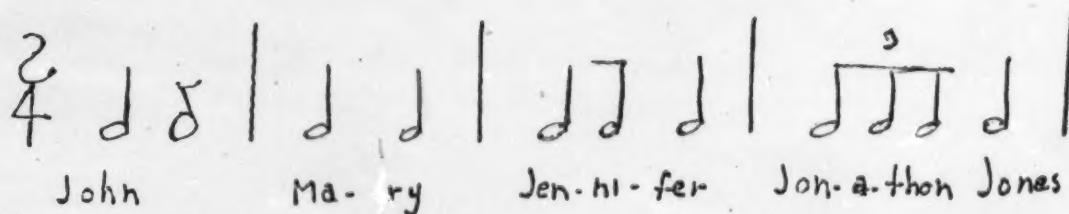
4. Familiar Words

Clap and chant the following personal names, pies, animals, and geographical names. Simple symbols may now be replaced by correct musical notation.

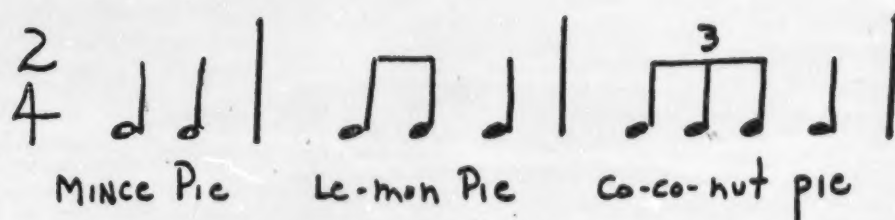
5. More word rhythm patterns

Continue clapping and changing:
(violets, daffodils, chocolate, etc.)

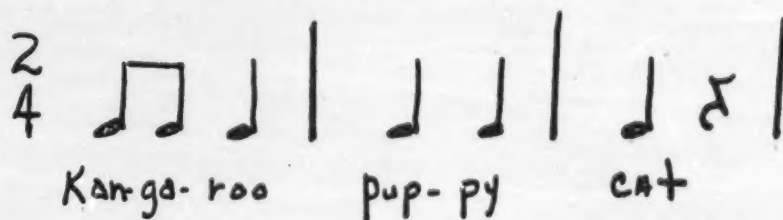
Personal Names



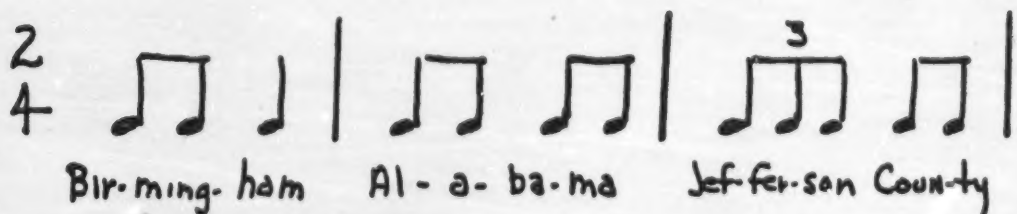
Pies



Animals

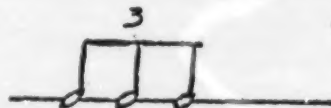


Geographical Names



WORD RHYTHM PATTERNS

VIOLETS, DAFFODILS, CHOCOLATE,
PEPPERMINT, TUMBLEBUG, BUMBLEBEE



MARIGOLD



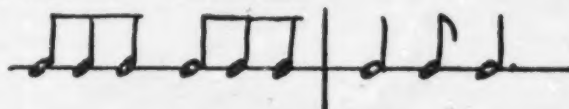
WATER-LILY



LILIES-OF-THE-VALLEY



"SIT IN A CIRCLE AND CLAP YOUR HANDS"



6. Children's sayings:
 clap and chant
 (one, two; buckle my shoe, etc.)

7. Choral speaking - Note values

Children may be divided into 3 groups to clap the beat of "Hickory Dickory Dock," according to quarter notes, half notes, and whole notes. The use of simple rhythm instruments, as well as chanting, will further reinforce the concept.

Choral Speaking - Note Values

Group I	Group II	Group III
Tick tick tick tick Tick tick tick tick	tick tock tick tock	Hickory Dickory Dock The mouse ran up the clock
Tick tick tick tick Tick tick tick tick Tick tick tick tick	tick tock tick tock tick tock	The clock struck one Down he run Hickory Dickory Dock

8. Punctuation using Rhymes

Allow students to chant the following rhyme, striking a classroom percuss percussion instrument for each punctuation mark.

One-two-three

Tommy hurt his knee.

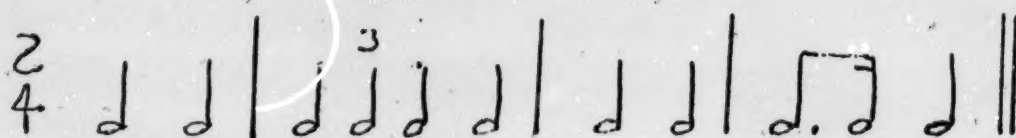
He couldn't slide, and so he cried,
 out goes he.

A, b, c, d, e, f, g, h, i, j, k,

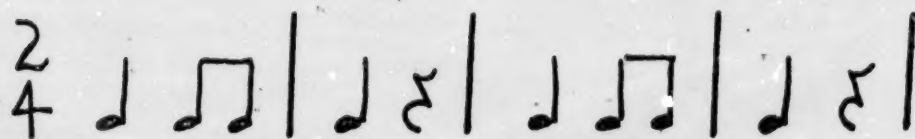
l, m, n, o, p, q, r, s, t,

U--are out!

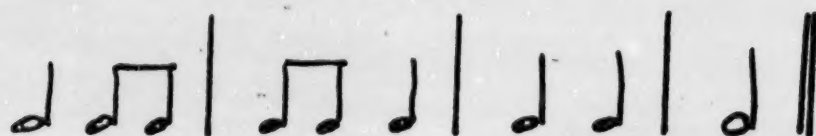
Sayings:



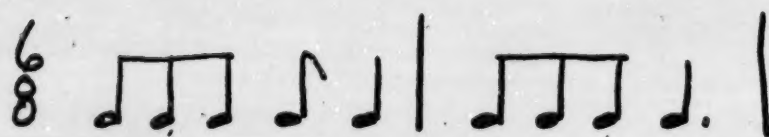
one, two, buck-le my shoe, three, four, shot the door.



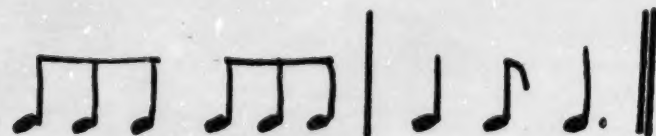
Peas por-ridge hot, peas por-ridge cold,



peas por-ridge in the pot, nine days old.



One for the mon-ey two for the show



three to get ready and four to go!

II. LISTENING

The basic aims of musical listening experiences are (1) to keep the child's ear receptive through experiences he can understand and enjoy, and (2) to help him discover the beauty and enjoyment he can experience through listening to music. Because of the love children have for a story, teachers may employ the use of recordings of "story music." This combination of expressive elements of music which tell a story as well as the use of the spoken word, provides listening experiences which have an immediate responsiveness on which the teacher can build, both musically and verbally. Some ways to use story music include

1. pantomining the story as the music plays, with an added narration;
2. creating a rhythmic dramatization of the music, using costumes, simple scenery, and narration;
3. illustrating the story by creating a filmstrip which tells the story, and shows in sequence as the story unfolds in the music.

The attached Bibliography of story music was taken from New Approaches to Music in the Elementary School, Roebeck-Wheeler, pages 279-280

BIBLIOGRAPHY

<u>Title</u>	<u>Composer</u>	<u>Recording</u>
<u>Story Music WITH Spoken Word</u>		
Aladdin (Scheherazade)	Rimsky-Korsakov	CRG 207
Cap, Spike and Salty Sam (Three Little Sailors)		YPR 3403
Cinderella	Prokofiev	CRG 201
Clock that Went Backwards	Mozart	CRG 5016
Emperor's New Clothes		YPR 1007-8
Golden Goose		CRG 5002
Goldilocks--Frank Luther		Voc. VL 3659
Hansel and Gretel	Humperdinck	
Hiawatha		YPR 9005
Jack and the Beanstalk--Frank Luther		Voc. VL 3624
Johnny Can Sing too, Vols. 1, 2 and 3	Raebeck	CM 1014, CM 1026 and CM 1052
Let's Go the the Rodeo		YPR 503
Let's Sing and Act Together	Raebeck	CM 1057
Little Hawk, Indian Boy		YPR 435
Little Red Hen--Frank Luther		Voc. VL 3659
Midsummer Night's Dream	Mendelssohn	CRG 205
Peter and the Wolf	Prokofiev	HRW 110
Pinocchio (Childhood Scenes)	Schumann	CRG 208
Raggletaggletown Singers--Frank Luther		Voc. VL 3624
Ride'em Cowboy		CRG 5001
Robin Hood		YPR 1010-11
Shoemaker and the Elves--Frank Luther		Voc. VL 3659
Sleeping Beauty	Tchaikovsky	CRG 202
Snow White and the Seven Dwarfs-- Frank Luther		Voc. VL3667
Three Billy Goats Gruff--Frank Luther		Voc. VL 3659
Train to the Zoo		CRG 1001
Ugly Duckling--Frank Luther		Voc. VL 3624
Walk in the Forest		YPR 805
Wizard of Oz		
<u>Story Music WITHOUT Spoken Word</u>		
American in Paris	Gershwin	BOL 53
Ballet Petit	Donaldson	Follett L500 and RCA
Barcarolle (Tales of Hoffman)	Offenbach	LES--1002
Berceuse (Firebird Suite)	Stravinsky	RCA LES--1000
Billy the Kid	Copland	
Can-Can (The Fantastic Toyshop)	Rossini	RCA LES--1001
Clowns (Midsummer Night's Dream)	Mendelssohn	RCA WE 71
Conversations of Beauty and the Beast (Mother Goose Suite)	Ravel	RCA LES 1006
Danse Macabre	Saint-Saens	ROL 59 and RCA LM 2056
Departure (Winter Holiday)	Prokofiev	RCA LES--1001
Desert Water Hole (Death Valley Suite)	Grofe	RCA LES--1004
Firebird Suite	Stravinsky	

Flight of the Bumblebee
 Little White Donkey (Histories #2)
 March of the Dwarfs (Lyric Suite)
 March of the Gnomes (Christmas Tree Suite)
 March of the Little Lead Soldiers
 March--Trumpet and Drum
 Night on Bald Mountain
 Nutcracker Suite

Of a Tailor and a Bear
 Once Upon a Time
 Peer Gynt Suite
 Petrouchka
 Phaeton
 Pizzicato (The Fantastic Toyshop)
 Prelude (Act III, Lohengrin)
 Ritual Fire Dance (El Amor Brujo)
 Rodeo
 Scheherazade, Op. 35
 Season Fantasies
 Sorcerer's Apprentice
 Street in a Frontier Town (Billy the Kid)
 Swan Lake
 Three Bears, The
 Till Eulenspiegel's Merry Pranks
 Waltz of the Doll (Coppelia)

Filmstrip with Recording

Coppelia
 Firebird Suite
 Hansel and Gretel
 Midsummer Night's Dream
 Nutcracker Suite, The
 Peer Gynt Suite
 Peter and the Wolf
 Sleeping Beauty
 Sorcerer's Apprentice
 Scheherazade
 Swan Lake
 William Tell

Rimsky-Korsakov
 Ibert
 Grieg

Rebikoff
 Pierne
 Bizet
 Moussorgsky
 Tchaikovsky

MacDowell
 Donaldson
 Grieg
 Stravinsky
 Saint-Saens
 Rossini-Respighi
 Wagner
 Falla
 Copland
 Rimsky-Korsakov
 Donaldson
 Dukas

Copland
 Tchaikovsky
 Coates
 Strauss
 Delibes

BOL 52, Follet L600
 RCA LES--1001
 BOL 52 and RCA WE 79

RCA WE 79
 BOL 54 and RCA WE 77
 BOL 53 and RCA WE 77

Follet L300, HRW 28
 BOL 58
 RCA WE 78
 BOL 52

BOL 59
 BOL 53
 RCA LES--1009

BOL 52
 BOL 59

RCA LES--1009
 BOL 67
 BOL 81 HRW 513

Delibes
 Stravinsky
 Humperdinck
 Mendelssohn
 Tchaikovsky
 Grieg
 Prokofiev
 Tchaikovsky
 Dukas
 Rimsky-Korsakov
 Tchaikovsky
 Rossini

Jam Handy
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READING IN THE CONTENT AREA

OF

VISUAL ARTS



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Alabama State Department of Education
1975

VISUAL ARTS - READING

John Dewey has said that art is the most effective mode of communication that exists, and that works of art serve as the only media of complete and unhindered communication between men. For the student in visual art, the written word may serve as a base through which creative visual expression may occur. Students may be led to a greater understanding of the written word by giving visual meaning to the symbols such as

drawing or painting to illustrate stories, poems, historical events;
posters for school activities;
sculpture to develop concepts of space, form, texture;
crafts as a part of past and present cultures.

Directed reading activities in each area of art activity will provide students with a broader base of understanding for his creative response, and should include references, magazine articles, bibliographies, and teacher-prepared materials. Art-reading activities should provide for

1. introductory questions related to the new terminology
2. silent reading
3. clarification of vocabulary
4. follow-up activities

READING SKILLS

Color

Word Recognition

Picture Clues:

Show several patterns which have been painted in primary colors (circles), secondary colors (squares), and transitional colors (triangles). On a separate sheet, have students identify the colors by correctly painting each shape, according to clue given.

Give students a list of words which may relate to color. They may include such words as primary, related, transition, tempera, contracting.

COMPREHENSION SKILLS

Literal meanings:

Students will mix the primary colors in order to create secondary colors. They will do this pouring the three primary colors across paper, and allow them to flow into one another by tilting the paper.

Inferential:

In making inferences the students may respond to questions such as: What happens when red and yellow run together? What happens when all the colors run together? How does this "new" color make you feel?

TEACHING MODEL

Use of Color

This art-reading plan is intended for students to be able to perceive, discuss, and use color forces in their work.

PROCEDURE:

A. Teacher Preparation

The following materials will be needed:

- watercolor paper or
- drawing paper or
- brown kraft paper
- tempera paints
- shallow containers for paint
- small round brushes
- coffee cans (for water)
- paper towels
- newspapers (to work on and as a place for wet paintings)

B. Introductory Questions:

Have each student participate in a color experiment by wetting the paper, pouring paint in the 3 primary colors across the paper, and by tilting the paper in many directions to allow the colors to flow into one another.

Ask: What happens when blue and yellow run together? What happens when red and yellow run together? What happens when red and blue run together? Can you mix your own colors by tilting the paper? What happens if all the colors run together?

C. Preparation for Silent Reading:

"Some still experience color as local color--that is, the color of a specific object. Others, particularly those who are emotionally oriented, choose colors according to the emotion they attribute to them. Color can free itself from form and acquire its own value, and with it, a power over our feelings; it influences our moods and fills our minds with color images and color associations."

(Gottfried Tritton, Teaching Color and Form, Van Nostrand Reinhold Co., New York, p. 95)

D. Class Discussion Based on Reading:

A class discussion of the statement on color should follow silent reading in order to reinforce the purpose for reading. The discussion should solve problems of comprehension and vocabulary. The teacher may place on the board a list of words which suggest several emotions: love, hate, anger, sad, happy, joy, etc.

E. Evaluation:

Referring to the list of words on the board, as well as adding to the list, allow students to express how the painting makes them feel. Why do you feel this way? Compare 2 or more of the paintings for differences and similarities. Did someone see a "picture" in their colors? Describe it. What other words can you add to the list that express your feelings about the colors you used?

F. Follow-up:

Repeat the lesson, starting with the mood or feeling which you wish to express. Use the entire list of words on the board. Use only the colors which you feel will express this.

Repeat the lesson again, but use only related colors; contrasting colors.

Compare your own paintings with those of famous artists. How did they use color to express a mood?

Informal evaluation of art work will assist them to a higher level of achievement in their visual expression, as well as to strengthen skills in comprehension and word perception.

The Teaching Model was adapted from
Right to Read Manual, Teaching Reading
in Content Areas, 1973, Baltimore Public
Schools.